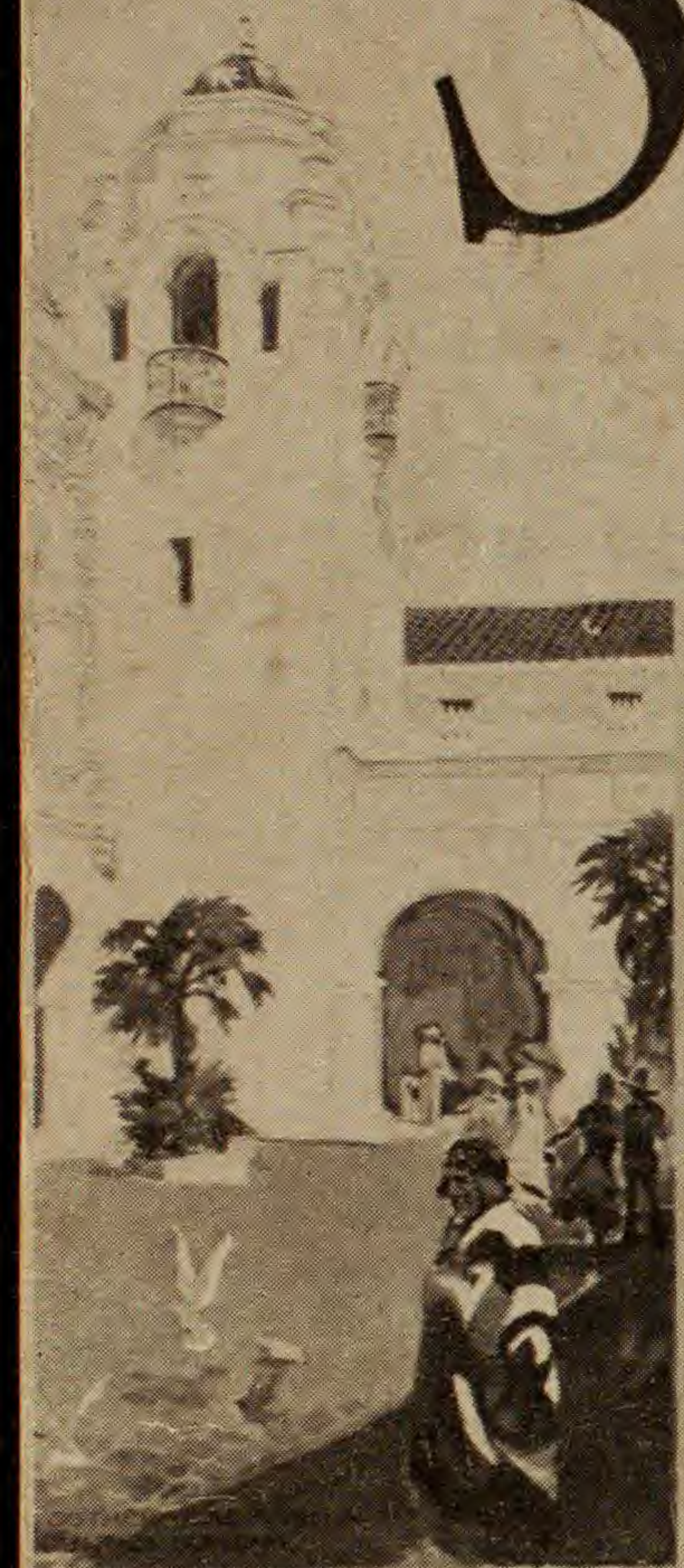
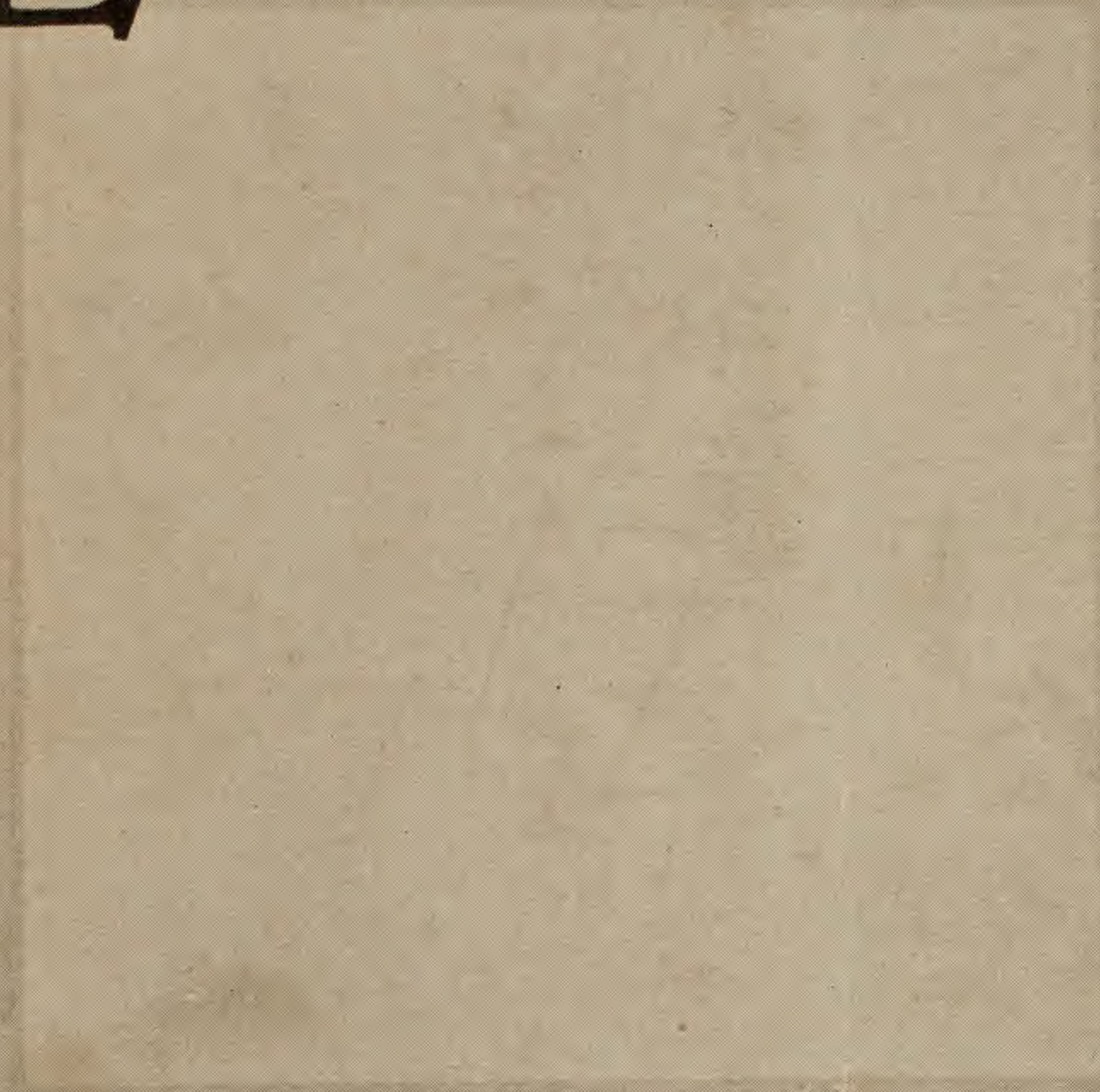


San Diego



THE PLAZA AS

Panama California Exposition



PATIO ARTS AND CRAFTS
BUILDING



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ALL the allurements of Nature, all the charm of sunshine and a bounteous vegetation, all the glory of a perpetual sunshine, all the loveliness of a climate of eternal Spring and all the wonders of art and science going hand in hand are combined in the picture-perfect Panama California Exposition at San Diego, California.

As you approach the grounds over the great Puente Cabrillo spanning a tree, flower and grass-clad canyon a vista of exquisite loveliness spreads itself before your amazed vision.

Here is no ephemeral city of an hour born of the figment of an architect's brain, for here are buildings lovely as dreams of oriental splendor snuggling among matured trees, shrubs and gardens, vine-festooned and a-flutter with the painted wings of thousands of birds. Here is every evidence of stability. It is a transplanted bit of Old Castile nestling in the heart of an American city, but more lovely than Castile ever dreamed of being.

The first impression you receive is bewilderment. No human hands could have raised from the barren desert such an Aladdin-like city of palaces. One demands what superhuman agency could have done this marvelous feat. To the one who knew his San Diego a few years ago these wonderful esplanades, these long grassy greens stretching their cool lengths into the embowered distance, these pergolas heavy with blooming rose vines,



Colonnade of Entrance to Commerce and Industries

From one end of the main group to the other, on each side of the Prado, stretches a long arcade joining the buildings and furnishing a covered entrance into parks and gardens and canyon walks. However hot the sun, the arcade is always cool.

these bushes aflame with poinsettias, these lakes where wondrous water lilies bloom and myriads of fantastically shaped fish of all the colors of the rainbow flash, these gardens where peacocks and cooing pigeons play can not have been the labor of a few months. They are too perfect, too lovely, too complete. And then the vistas of beautiful buildings with their sculptured decorations and their cool, shady cloisters seem age-ripe transplanted gems from old world cities. You can almost imagine the hooded friars pacing peacefully, mumbling their beads or readings their breviaries in meditative self-communion. And by the quaint styled wells and fountains you can with eyes half-closed see cavaliers in bravery of flashing costume, with guitar strung by fluttering ribbons, singing to dark-eyed senioritas on the flower-girt balconies.

It is the most DIFFERENT exposition you ever saw, and the most lovely.

One carries away from it a reluctant regret that so much loveliness should be only temporal and a longing to carry away from it some tangible remembrance, some ineffaceable impression, something less dream-like.

To descend from the mere loveliness of it, its almost unbelievable beauty, to practicability, this San Diego fair is quite as amazing as an economical achievement as it is as a problem in the possibilities of loveliness.

Here is a small city, San Diego, smaller than



Looking Westward in El Prado

The balcony is a typical feature of Spanish Colonial architecture. Everywhere in the Exposition Beautiful appear these balconies, draped with bright colored rugs and curtains, an ideal spot for the siesta of the sloe-eyed senorita.

many of our small cities of Illinois, yet it has financed, built and opened to the public this marvel exposition without outside aid and when the gates were opened January 1st every bit of it was paid for and a voucher on hand to show for every dollar expended.

When one considers the great debts accumulated by other world's fairs and the burden they had to shoulder before the subscribers could even think of reimbursing themselves for the money they put into it, this achievement is quite as marvelous as the fair itself. It is thoroughly emblematic of the way they do things in this wonder-country of big things, bigger thoughts and greater achievements.

First "All-Year-Round" Exposition

The Panama-California Exposition of San Diego is the first "All-the-year-round" Exposition ever given to the public. Nowhere else but in this land of favored climatic conditions could such a fair be possible. Here is perpetual Springtime. Here is a climate that couldn't be more delightful if it were made to order. It is never too hot, never too cold, just a delightful temperature month in and month out.

The rainfall is sufficient to the needs of the country, yet so slight that it has been found possible to install an enormous pipe organ out of doors where the thousands can sit and enjoy the concerts



From a loggia overlooking El Prado

Showing the strong influence of the ornamental Italian on Spanish architecture.

given by the leading organists and singing societies of the world.

Just think of it. A great pipe organ out of doors. It is almost unbelievable. But then this exposition is full of unbelievable things.

It is the San Diego climate that has made possible the horticultural and agricultural features of this exposition. It is the bounteousness of Nature in her most prodigal humor that has made it possible to clothe buildings and pergolas with vines and growing things and make the glades and lawns glad with hundreds of thousands of shrubs and trees and flowering plants.

Statisticians of the San Diego fair will tell you among other battling arrays of monumental figures that there are upward of two million plants on the grounds and that these include 1,200 varieties of plants, 350 varieties of shrubs and trees, 85 varieties of vines and 18 varieties of roses. Quite a horticultural display in itself and reflecting the wonderfully adaptable character of this climate.

Every world's fair of the past has been noted for its exhausting character. At night-time with sore and dragging feet the thousands have hailed bed as the only real joy of the day. San Diego is different. More than 1,000 mission benches are everywhere. They nestle under the groups of pepper trees, they cuddle in the heart of groves of palms, they snuggle in the flaming depths of poinsetta bushes, they invite you from the perfumed



In a Mission Patio

The famed California missions started with the mission of San Diego de Alcalá. The traditions of the padres are the essence of the Spanish city which the San Diego Exposition has built.

shadows of clustered orange trees. Some are under rose-bowered pergolas and some are sheltered by festooning bougainvillea. They are everywhere offering their cool and restful depths to those who get as much enjoyment out of "just sitting" and watching the throng among these idyllic surroundings as others do rushing around trying to see everything at one gasping glance.

It is an exposition where you want to sit and look, and look, and look. There never was an exposition that was so eye-satisfying.

Great in Historical Interest

San Diego is historically the most interesting spot in California. It was here that the first daring adventurers planted the early seed of civilization.

It was Juan Rodriguez Cabrillo who first set foot on California soil, landing at San Diego in "the Harbor of the Sun." That was two centuries before Portola, a Spanish warrior, and Father Junipero Serra, a missionary, established the first settlement here.

Cabrillo first told of the wonders of California to the King of Spain long before the Dutch had entered New York, the French had come into Lake Champlain from Canada or the English had settled in Plymouth.

It was Father Junipero Serra who built up Southern California and introduced civilization and the



The California Building

As in every Spanish city, the dominant feature of the Exposition is the cathedral structure. In this case it is the great permanent museum erected by California. The tower is seen for miles at sea.

name of Christ among the Indians. And it was his constructive genius that is still recognized in the great Camino Real that traverses California from South to North and he who dotted it with missions.

California has honored this heroic priest with a giant cross made of the tile of Father Serra's old church and erected on the site of the mission he built and where he sang his first mass in 1769.

Today streets, a canyon, bridges and plazas bear the name of Cabrillo, the discoverer, but Serra is memorized by the great cross stretching its gaunt arms to the rays of the setting sun and by the missions with which he gemmed the coast from Point Loma to Sonoma.

Even more than by these monuments the very exposition itself reflects the glory of these devoted sons of Old Castile, for every important building in the grounds reflects the mission style, sometimes florid with ornamentation as found in Spain in ancient churches, palaces and monuments; sometimes simple as in the tile and adobe mission buildings the gentle friars erected in California.

Architecturally these buildings represent the best Spanish style. Thus the Home Economy Building resembles the hacienda of Conde Heras; the Indian Arts Building frankly reflects the cathedral of Guadalupe at Guadalajara; the California state building reproduces the beautiful cathedral at Oaxaca and the Varied Industries building is planned after the eighteenth century monastery at



*Admiral Shigetoo Dewa, Japan's naval hero, at the
San Diego Exposition.
U. S. Marines escorting the Admiral across the Puente Cabrillo*

The quarter mile Puente Cabrillo forms the most impressive entrance that a world's fair has ever seen. It, of course, is permanent and cost more than \$250,000.

Queretaro, Mexico, while the Science and Education Building shows points of resemblance to the principal church at Puebla, Mexico. Spanish palaces are reproduced with more or less fidelity in the San Joaquin Valley building, the buildings of Kern and Tulare counties, while the New Mexico state building is a copy of the old mission on the rock of Acoma in New Mexico.

Naval and Military Features

A distinct feature of the San Diego exposition which has been lacking in others is the military and naval atmosphere created by the presence of bodies of troops and United States naval squadrons.

San Diego, on the border of Mexico, is for strategic reasons an important military and naval port.

The Fair was opened January first and the next day the most important and largest military parade ever seen on the western coast was held in the grounds. Since that time the First Battalion, Fourth Regiment U. S. marines, which is encamped on the grounds, holds daily drills to the accompaniment of the regimental band. A division of U. S. Cavalry accompanied by the regimental band is also stationed at the park, while sailors and bands from the warships in the harbor furnish the naval features.

Guarding the entrance to San Diego Bay is Fort



An outdoor organ concert in February. Part of a crowd of several thousand listening to the largest outdoor organ in the world

Nowhere, save in Southern California, could there be a feature of this sort. The greatest organists of the country and some of the leading choral organizations appear at the music pavilion, one of the permanent buildings, daily throughout the year. The tones of the great organ can be heard in distant suburbs.

Rosecrans with two additional companies of coast artillery, and the Thirteenth Coast Artillery band will be stationed here all the year.

The harbor always has a contingent of warships, being a big naval base. The cruiser San Diego, flagship of the Pacific Fleet, heads a fleet of cruisers, destroyers, torpedo boats and submarines whose evolutions attract a world of interest.

Later, it is planned, a great fleet will come through the Panama Canal from the East bearing President Wilson to the Panama Expositions. This fleet will be led by the famous battleship Oregon, the cruiser Olympia of Manila fame, twenty-one superdreadnoughts and battleships and a flotilla of destroyers, cruisers, etc. This will be the greatest fleet of warships ever assembled and it will also be the first stop on American soil that will be made after leaving the canal zone.

All these military and naval events add immeasurably to the gaiety of the events of this fair, and the many bands from the various military and naval organizations add their music to the festive occasion.

A Practical "Back-to-the-Soil" Exposition

If there is one industrial feature that stands out among all others in the San Diego Exposition it is the exemplification of the "back-to-the-soil" movement and its practical application.



In a Tropical Garden

The thick growth of foliage constitutes one of the dominant features of the Exposition Beautiful. Certain spots are given over to tropical foliage exclusively, with bananas and figs mingled with palms and fern jungles.

The city man who longs for the peace and happiness of life in the country, who would like to know how he can make a few acres pay him a living wage and who wants practical demonstrations of these things, will grow enthusiastic over the things that are set forth for his benefit here.

The land shows which have been put on in various parts of the country did not fill this want and have not helped the "back-to-the-farm" movement.

The San Diego Fair, because of its all-year-round climate and its wonderful resources, has made this practical side of agriculture a distinct feature.

A farm is being cultivated on the grounds and all the practical demonstrations that are helpful are being made day by day. Farm machinery, which means absolutely nothing to the average man when seen in an exhibit in the machinery building, is seen here performing its almost human tasks. Here, too, will be seen small cultivated tracts under intensive cultivation. There are orchards, truck farms, berry farms, melon farms, poultry farms, all showing just HOW to make a five-acre or ten-acre tract pay a luxurious living, with accurate records kept of what has been raised, marketed and used from each tract. It is ocular demonstration of what has hitherto been merely theoretical or hearsay evidence.

Both the man who figures on a large farm and the man who craves a small tract to work will get a chance to study direct from the subject of his



Feeding the pigeons in the Plaza de Panama

Whenever a frantic father wishes to assemble his family, he is fairly safe in going to the central plaza where the chances are one hundred to one he will find his young hopefuls feeding a few hundred pigeons. The birds are as tame as those at St. Mark's in Venice.

desires with all information at first hand as to HOW TO DO it.

The "Isthmus" a New "Midway"

More than twenty years, ago, Chicago held the World's Columbian Exposition, which set a new mark in exposition building, and created for the first time an amusement street of mammoth proportions. The name was the Midway Plaisance, taking in almost the full sweep between Washington and Jackson Parks.

It must be admitted that the attention paid this extraordinary amusement street was probably more, so far as mere numbers are concerned, than that paid the scientific exhibits, and it came to be taken for granted that the expositions which followed must have something similar to this amusement feature. St. Louis, for example, had the Pike, and Seattle the Pay Streak. San Francisco's amusement street is the Zone, and that of San Diego is the Isthmus, keeping to the terminology of the real Isthmus, whose cutting by the Panama Canal is celebrated by the two expositions.

The Isthmus proper is twenty-five hundred feet long with frontage on both sides whereby San Diego has nearly a solid mile of clean amusements.

At the north end is "the Painted Desert," quite the most extraordinary exhibit of Indian life ever attempted.

"The Desert" is cut by the lofty mesa running



*In the Painted Desert of the Sante Fe, on the grounds of the
San Diego Exposition — Some of the cliff dwellings*

High in the cliffs overhanging the "Painted Desert" appear the ruined habitations of the cliff dwellers, who centuries ago inhabited the southwest. In the sand beneath them live the survivors of the pueblos and the wandering tribes. The Indian village ranks as the greatest display of southwest Indian life the world has ever seen.

in a general North and South direction. On one side of the mesa lies the Pueblo exhibit with a towering adobe structure similar to that of Zuni, and another like that at Taos. Along the East wall is a row of smaller dwellings, where live the Indians of the Rio Grande tribes, with a part of the interior modeled closely after that of El Palacio Real, the Governor's Palace at Santa Fe, which was built by Onate.

A little to the North is Hopi, the reservation adjoining the trading post, into which the Indians bring their pottery and blankets, rugs and bracelets to be exchanged for food and baubles. A little distance away is the kiva of the ancient pueblo, entirely underground, with a step-ladder leading down from a small opening into the ceremonial chambers where the ancient rituals of the Indians were held.

Across the open space is another kiva, modeled after those of more recent construction, in which the floor is only a few feet below the ground level, and the roof a few feet above. Here there are the open fire places and bakeries, and the supports where the hay and wood are cured. On the walls of the pueblos hang drying peppers and drying fruits and vegetables.

Shows Just How the Indians Live

On the other side of the central mesa is an equally impressive exhibit of the life of the nomadic



*In the Japanese Gardens, showing corner of Pavilion
of Japan and Formosa*

Dainty maids from Tokyo serve tea to the thirsty traveler in the pavilion at the center of the Japanese gardens, thick with wisteria, dwarf cedar and other familiar plants of Nippon.

tribes. On the side of the mesa is a deep cave whose walls are blackened by apparent centuries of smoke, and on the ledge of which is still seen the crumbling ruin of a cliff dwelling. In the sand below are built the hogans of the Navajo, the summer structures of light willows and the winter structures of large beams whose interstices are filled with clay to keep the inhabitants warm. There are the huts of the Apache and the curious dwellings of the Supai.

A point of particular interest is that the great colony of Indians who are inhabiting their desert are not idle, and are not in white man's clothes, but are living just as they have lived and their ancestors have lived for centuries. They are weaving rugs and blankets in the same designs that were made a thousand years ago. They are shaping pottery and coloring it by just the same methods. They are pounding out their silver and copper ornaments. They are performing their sacred ceremonials in the kivas.

"The War of the Worlds" Is Impressive.

Near the south end of the Isthmus is another large enterprise, the War of the Worlds, which shows what an imaginative genius has thought of as the possible conditions of war in the year 2000. Possibly, war will have vanished at that time, but



In the Hawaiian Village — One of the Hula Dancers

Ernest Kaai, "Hawaii's Music Master" is in charge of the musical activities at the Hawaiian village where forty of the natives present throughout the afternoon and evening the curious songs and dances of the beautiful island in the Pacific. Most of the natives were brought, not from the cities, but from the mountain districts and a number of them are only just learning to speak the English language. The entertainers are frequently used for the state dinners at the various cafes.

this is not the idea of the builder of the War of the Worlds.

The principal part of the extravaganza is a naval battle in New York harbor and an aerial battle overhead. The concession is probably the most complete thing of the sort ever attempted, with such remarkable features as the control of some of the ships by wireless apparatus and the use of eleven miles of electric wire for control of other pieces of mechanism in the production.

One of the other large concessions on the Isthmus is the Panama Canal Extravaganza, of particular importance in such a celebration as this, because of the great crowd of visitors who will be present in 1915 only a limited number will have the opportunity to see the real Panama Canal. Consequently, for the benefit of those who have not seen the canal zone, there has been constructed an actual model of the great waterway. The visitor will see the canal zone as it was before the American, and before even the French made their effort to pierce the land and unite the seas. They will see the work which America has done, and the reproduction of the passage of ships from the Atlantic to the Pacific and back again.

Hawaiians Have Interesting Village.

A little distance down the Isthmus is the Hawaiian village peopled with a large number of natives, many of whom never before left the islands.

There are poi makers and singers and ukulele players and Hula dancers, and all the other characters associated with native life in the Pacific islands.

There is also a Japanese concession which is managed by the same industrious people who have built tea gardens in the center of which is the pavilion of Japan and Formosa, and who also installed in the Foreign and Domestic Arts Building one of the most interesting exhibits in that structure. The Orient is further represented on the Isthmus by the streets of Chinatown with their interesting underground features.

There is an Ostrich Farm, where visitors may see the manner in which the plumes of the ostrich are carefully gathered for milady's hat. There is an aquarium devoted to a display of deep sea life along the southern California coast.

There is a motion picture concession, not a motion picture theater, but a studio where the films are in the making and adjoining this concession another building known as the "Stories of the Missions," where in graphic form is told the romantic story of early California and the early days of western development, which started with the founding of the old Mission of San Diego de Alcalá in 1769.

There is a gem mine where is shown the manner in which the semi-precious stones of California are taken from the rock and prepared for market.

Combines Greatest Natural and Artificial Beauties

And so combining natural charms of the highest degree, artificial beauties beyond compare and utilitarian and educational features the Panama-California Exposition appeals to every class and every taste.

It is not as big as others that have gone before, it is not as bewildering as its sister exposition farther North, but its original and unique charm are reflected in every face and visitors leave with a sigh of regret, a gentle wistful sigh, of sorrow that so much beauty, so much loveliness should have to be left behind.

It is like laying aside a wonderful fairy book full of lovely imaginative pictures and a thrillingly tender story. You sigh and close your eyes and wish the scenes you have lived through would come back to you in a dream. For it is a dreamland exposition. A dreamland that with all its loveliness and almost heavenly beauty has a solid, practical and very matter of fact basis. It is the biggest and most valuable lesson in the resources of California's sunland that could be imagined. It tells its story not in printed words nor loud-voiced periods but by Facts that are incontrovertibly before your eyes.

You don't have to be shown. You can SEE.

San Diego



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